



Urban Renewal: The City Without a Ghetto

Rules

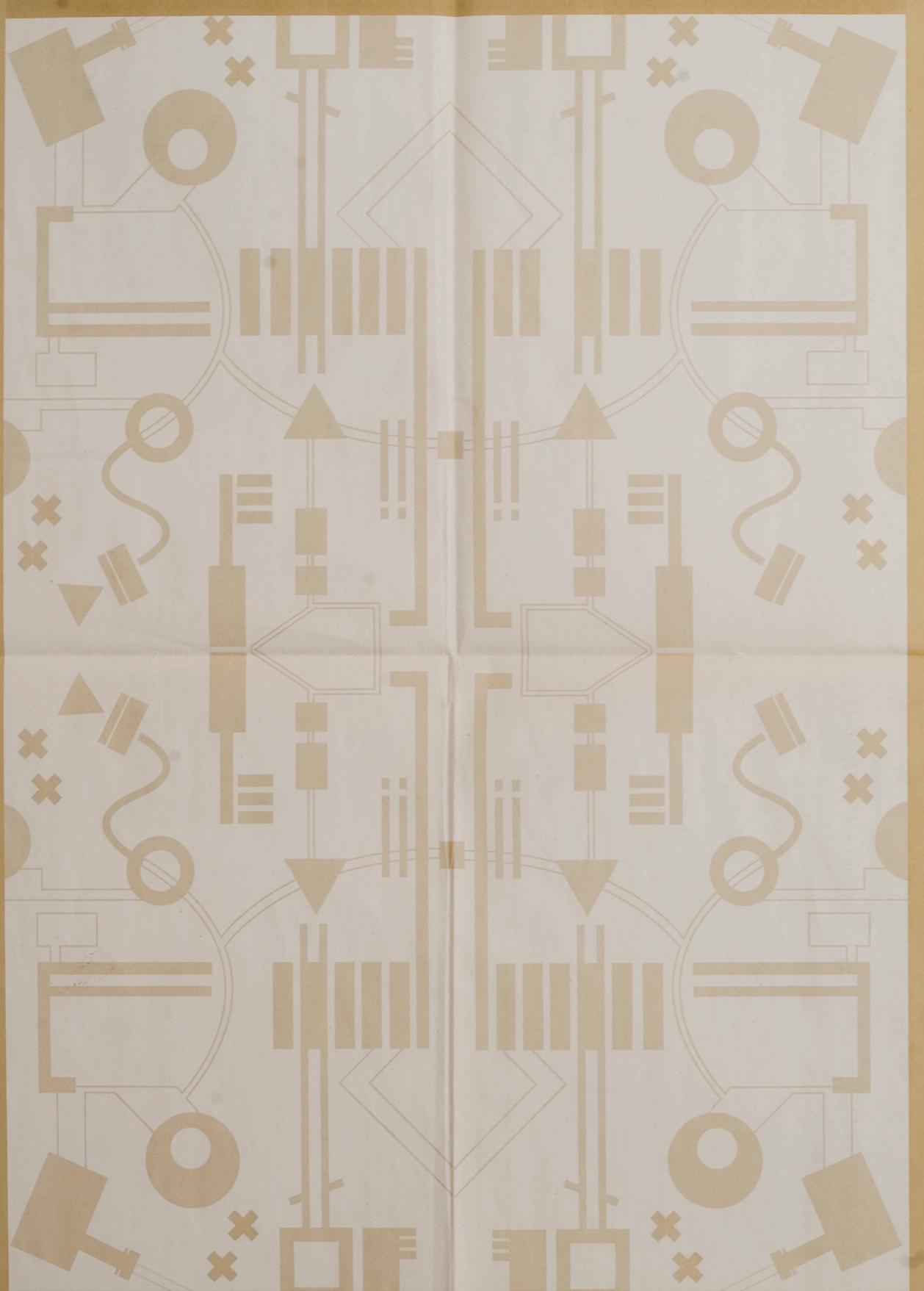
By strategically removing sections of the city, create the ideal living environment. You may accomplish this in any way you see fit. The following suggestions may help bring you closer to the City without a Ghetto:

1. Remove all blight.
Notes on blight:
 - Create areas to extend a hospital, university, or other nonprofit institution that promotes civic betterment and stifles the spread of blight.
 - Reclaim central city land for higher uses.
 - Disperse populations prone to civil unrest.
 - Make the shape of an animal, or a truck.
 - Eliminate unpleasing grid patterns.
 - Open up areas that appear out of date.
(Perhaps a stadium, or an arts complex)
2. Draw the areas to be removed onto the map above.
3. Then, with scissors or a knife, carefully cut out the shapes you have drawn.
4. Finally, fold the newsletter in half to reveal your City without a Ghetto.

To the right, you will find a selection of shapes that have been used to remove blight in the past. You may choose to reuse your favorite, combine two or more, or design an entirely new shape.

In every human settlement, whether village or city, everybody who could, rebuilt his own house or else on his own plot when their building had passed that period of usefulness. This can be called the "natural" process of urban renewal. Although much urban renewal often takes place in a rational way, sometimes it does not, and then urban renewal becomes a public responsibility.
Urban Renewal and the Future of the American City, Report to the National Association of Housing and Redevelopment Officials, C.A. Dostie, 1966
The first suggestion that urban renewal may be needed in the community may come from anyone.

Citizen's Guide to Urban Renewal, Van Huysk & Harman, 1962



Urban Renewal: The City without a Ghetto takes its formal inspiration from traditions of institutional pedagogical display. If democracy mandates public education in certain subjects – natural history, art, sex – there is an argument for public education about democratic participation in the physical environment.

The exhibition includes the following displays:

Urban Renewal: The Historical Record explores the origins, history and present understanding of Urban Renewal as practiced in the United States.

Urban Renewal Today presents the current condition of the sections of New York City once declared blighted through photographs, interviews, and audio. Who owns the city? What is the future? What is the past? What is the present? Five case studies examine the relationship between power and planning.

Gastronews, Urban Renewal taken through the monumental bureaucratic process that began in 1966 when a group of public housing residents and architects in Chicago claimed that the location of their public housing project was a violation of their civil rights – an instructive interaction of race, space, the law, and administration.

The Subsidized Landscapes, an interactive diorama, shows some of the many ways that the government uses money to shape the places we live today.

NYC/H: City without a Ghetto, a film produced with students from City-as-School, examine public housing in New York City. Why does it look the way it does? What are the forms being used? Why does it look the way it does? What are the forms being used?

Community Development & Community Revitalization Today presents contemporary approaches to issues of economic development and community revitalization. Disputed materials were solicited from architects, artists, businesses, community-based groups, and governmental and nonprofit organizations. If Urban Renewal was the old way of redeveloping cities, how do we develop communities now?

CUP Project Team
Project organized by Damon Rich & Rosten Woo

Danny Aranda, AJ Blandford, Stella Bugbee, Zoë Coombes, Meghan Curtis, Leigh Davis, Beth Lieberman, Andree Meller, Sam Stark, Celina Su, Oscar Tuazon

Collaborators

Ken Haller and Kentaro Okuda,

Interboro (Tobias Armborst, Daniel D'Oca, Georgeen Theodore, Christine Williams), Prem Krishnamurthy, Eric Schudlender and Marisa Yiu, Storefront (Sarah Henda, Kayt Brumder, Chris Diers, Francesca Benitez)

Volunteers

James Case, Cynthia Golembeski, Alyssa Gerber, Sarah Dadush, Damon Rich, Oscar Tuazon, Althea Wasow

CUP Board

Jason Anderson, Josh Breitbart, Stella Bugbee, Sarah Dadush, Damon Rich, Oscar Tuazon, Althea Wasow

Support for the City without a Ghetto

graciously provided by the Brooklyn Arts Council, the Center for Arts Education, Storefront for Art + Architecture, City-as-School, High School, Parsons School of Design Integrated Design Curriculum, the Lily Auchincloss Foundation, and the Roofshop Filmmakers Fund.

Architecture

in a nonprofit organization committed to advancing innovative positions in art, architecture and design.

Ahead CUP

CUP is a nonprofit design, research, and education organization dedicated to understanding the built environment and social justice. Since 1985, CUP has organized and produced exhibitions, publications, discussions, and educational programs on topics such as Governors Island, building codes, street trees, municipal waste management, urban development, and architectural education. Ongoing projects address risk management, building improvement districts, and international financial institutions. Please visit us at www.anothercupdevelopment.org.

I would like to make a contribution of

\$ _____

Please make your check payable to Storefront, and send to: Storefront 97 Kenmare Street, New York, NY 10012. Your contribution is tax deductible to the full extent of the law.

Contribute Today!

Storefront would not exist without the generous support of individuals like you!

Please become a part of Storefront—contribute to one of the most important alternative spaces for the advancement of architecture, art and design.

We hope that you will make your tax-deductible contribution a gift and gift today and help us ensure the vibrant future of Storefront.

Categories of Giving

Donor \$250 or more

Benefactor \$250-\$499

Patron \$1000-\$2499

Sustainer \$500-\$999

Donor \$100-\$249

Friend \$25-\$99

Student \$25-\$49

As a contributor you will receive the Storefront newsletter, announcements to opening and special events, if you have any questions about making corporate sponsorships or would like information on please call us at (212) 431-5795.

I would like to make a contribution of

\$ _____

Please make your check payable to Storefront, and send to: Storefront 97 Kenmare Street, New York, NY 10012. Your contribution is tax deductible to the full extent of the law.

97 Kenmare Street NYC 10012
Storefront for Art and Architecture

**Urban Renewal:
The City Without a Ghetto**

A project by the Center for Urban Pedagogy

Storefront for Art and Architecture 09.04.03 – 10.19.03
opening reception: Thursday September 4 7 – 9 pm

97 Kenmare Street, NYC 10012

97 Kenmare Street NYC 10012
Storefront for Art and Architecture

interpreted by onlookers. Everyone found lessons that they wanted to learn. Neo-conservatives taught that what government intervention is inefficient but the market is not. Liberals learned that local opposition is always right. Urban planners learned that managing the process is more important than drawing a plan. Architects learned that architecture is autonomous from politics. Urban designers learned that traditional rowhouses are better than modernist highrises. Those in power learned to soften their rhetoric.

Urban Renewal: The City without a Ghetto is part of a constellation of projects that address how areas of human habitat have come to be labeled as officially unwanted, unneeded, or unimportant, and how various means have been used in attempts to remove, renew, revitalize, or redevelop these areas through planning.

Check www.anothercupdevelopment.org for more events and projects.

James Baldwin, *Fifth Avenue Uptown*, 1961

How do you make a City without a Ghetto?
Once upon a time, the answer was Urban Renewal. Beginning with the Housing Act of 1949, the US federal government made big money available to cities to obtain, clear, and redevelop "slums and blighted areas." This program, known after 1954 as Urban Renewal, resulted in the leveling of thousands of acres across the country and the construction of a wide variety of new urban material – a vast experiment where sections of city were scrubbed clean and then used as architectural parts dishes. From the gleaming white Lincoln Center arts complex on the Upper West Side to 300 vacant beachfront acres in Rockaway, Queens, the physical evidence of Urban Renewal in New York City is overwhelming.

By the dawn of the 1970s, the present consensus that Urban Renewal was a massive failure had been fully assembled. Like a meteorite breaking up in the atmosphere, the fall of Urban Renewal produced a shower of fragments to be